

Goyard and the Kayfabe Reveal

Plot summary: A schizo recounting of the events that formed Goyard's revolutionary foundation.

Intro recaps the manic breakdown from Shaitan's Spiderweb and puts the listener in this perspective. What follows is Goyard's retelling of the *Kayfabe Reveal*, a revolutionary event triggered after the exposure of Jouissance's misdeeds.

Goyard barrels into a series of events that eventually finds him within the war himself on the side of the revolutionaries.

The final battle approaches, the chaos and losses too vast to determine a clear victor. The aftermath leaves his city facing an apocalypse.

Although, hope for a righteous future is still to be found in the aforementioned *Temple* (Track 7), where the revolutionary spirit lives on.

Tracklist (and notes for songs):

- 1) *Prologue*
- 2) *The Kayfabe (world building)*
- 3) *Jouissance, The Wealthy (antagonist intro, ruler behind the Kayfabe)*
- 4) *Anti-Hero (protagonist intro)*
- 5) *History of Violence (Protagonist Development)*

- 6) *Performative (Protagonist Development)*
- 7) *Your Getaway (ad for "The Temple")*
- 8) *The Kayfabe Reveal (Jouissance's and plot development)*
- 9) *Ancestral Ties (the citizens of The Kayfabe ready for war against Jouissance)*
- 10) *Battle of Ressentiment (Final battle with Jouissance)*
- 11) *Manufacturing Lack (aftermath of the revolution)*
- 12) *Epilogue (The Temple) (Ad comes full circle, details where the spirit of fighters lives on)*

"Screenplay":

Track 1: Prologue - *Recap plays, narration by Goyard starts:*

"When one reads *Finnegans Wake*, one has the sense of the jouissance
packed in the signifier,

in the Other as language.

The linguistic "finds", just waiting in the language to be exploited, a life of language independent of our own.

Strictly speaking, language obviously does not get off on itself, but it's within the Other's language,

the Other that lies within us,

where we can derive a certain jouissance therefrom." (Bruce Fink, The Lacanian Subject)

I, in good faith and sincerity, must start with a discretion for the listener. The recollection of these events spill from a memory that cannot be trusted.

If you come seeking **the** truth on the matter, I am not your person.

However, if you yearn for **a** truth, an example of truth, an example of what it means to forgive oneself?

That, I can offer...

Let's begin"

Track 2- The Kayfabe - *song plays, ends with audio clip:*

"It's clear what psychoanalysis expects to gain from claiming a link, where Oedipus would be the object of repression.

From this it expects a cultural justification for psychic repression and no longer considers the problem of social repression as anything more than secondary from the point of view of the unconscious.

That is why critics have been able to observe a conservative or reactionary turning point in Freud." (Deleuze & Guatarri, Anti-Oedipus)

Track 3 - Jouissance, the Wealthy - *song plays, ends with following narration:*

"This was my foundation. That concrete jungle was my soil. It sets the tone for the decisions I make today as a being of freer will.

Foreigners take their father's Fortune 500 money and attend the universities that steamroll and displace the locals. Said transplants get antsy and seek out their *ressentiment* within our creative scenes.

They feign an understanding of the nature of things here but, we don't blame them for their confusion.

After all, how can we understand those who claim to have discovered an Indian Oedipus or an African Oedipus? They are the first to admit that they re-encounter none of the mechanisms or attitudes that constitute their own Oedipus." (Deleuze & Guatarri, Anti-Oedipus)

Tracks 4-6: "Anti-Hero" to "Performative", *Introduces and develops past Goyard*

Track 7: "Your Getaway" - *song plays, ends in narration:*

"Now, if you ask me...

Psychology's mistake was to treat forgetting as a negative determination, not to discover its active and positive character.

The memory of traces is itself full of hatred. Hatred or revenge is hidden even in the most tender and most loving memories.

The ruminants of memory disguise this hatred by a subtle operation

Think of the Trojans who, in Helen, respected and admired the cause
of their own misfortune.

The man of *ressentiment* must turn misfortune into something mediocre,
he must recriminate and distribute blame: look at his inclination to
play down the value of causes, to make misfortune "someone's fault".

Track 8: The Kayfabe Reveal, *ends in audio clip*

Track 9: Ancestral Ties, *ends in audio clip*

Track 10: Battle of Ressentiment

Track 11: Manufacturing Lack, *narration starts:*

Psychoanalysis is like the Russian Revolution; we don't know when it
started going bad. We have to keep going back further.

To the Americans? To the First International? To the secret
Committee?

To Freud himself, from the moment of the "discovery" of Oedipus?

Oedipus is the idealist turning point. Yet it cannot be said that
psychoanalysis had set to work unaware of desiring-production.

Production as a process overtakes all idealistic categories and
constitutes a cycle whose relationship to desire is that of an
immanent principle. (*Deleuze, Nietzsche & Philosophy*)

The principle in this case? Hatred.

Erasure of the highest order as *ressentiment* bled from Jouissance's
wounds and plagued neighboring environments and its people.

Infighting ensued. Bodies of water rendered unsafe, the soil malnourished, resources scarce, the chemical waste in the air makes the silhouettes of bodies in the trees look like ornaments...

It seems they made the place Great Again.

Yet despite this pandemic, our protagonists, remain light and nimble

They never sleep.

They dance in war and in peace.

(Cormac McCarthy, Blood Meridian)

Some people committed to their everlasting influence.

Others, deflated, yearn for their reincarnation.

Regardless, it's well known

That they never sleep.

They dance in war and in peace.

And they never die. (Cormac McCarthy, Blood Meridian)

Track 12: Epilogue (The Temple)

It is colonization that causes Oedipus to exist, but an Oedipus

that is taken for what it is, a pure oppression, inasmuch as it
assumes
that these Savages are deprived of the control over their own social
production, that they are ripe for being reduced to the only thing
they
have left, the familial reproduction imposed on them being no less
oedipalized by force than it is alcoholic or sickly.

(Anti-Oedipus, Deleuze & Guattari)

END